



A pretty little green and white froufrou frock for a thirteen-year-old lassie. It is rather elaborately trimmed with heavy cream lace, edged with white tulle. The hat is a Leghorn, having a corded silk crown, and is dressed with white roses and knots of black velvet ribbon.

SILVER SPANGLES

Both Gowns and Hats Glisten With Them Now.

CONTRAST BETWEEN OLD AND NEW

Fancies That Delighted More Than a Century Ago.

DAME FASHION IN REVIEW

Written for The Evening Star.

"I want an evening gown, madam, that will be elegant and not showy, yet mark me as a woman of exquisite taste." And madam proceeds to design a beauteous and befitting costume over which spangles are thrown in profusion.

"Please show me one of your large picture hats," orders my lady at her milliner's, and the umbrella-like affair, literally covered with spangles, is trotted out by a pretty maiden. "Yes," remarks my lady, after critical examination, "I like the theme, but the color harmony is not to my taste. Make me one in mauve, spangled with silver, with an algerette spangled with silver, and rolls of silver-spangled tulle. Now I want a small dress bonnet." The obedient madam brings from its nest of soft silk paper a tiny tulle toque, all glitter with crystal drops, and minute pink rosebuds, in the heart of each a single diamond-like drop, and the long tulle streamers sparkling with spangles like spindlers of moonshine; and my lady takes it.

It reminds me of a little poem that appeared in a French journal in 1890. Translated it runs as follows:

Spangles on the caps,
On the toques,
On the little bodices!
Spangles
On the soft hair bands,
On the large hats!
On the black necklaces,
On the white shoes!
Spangles
Spangles on the ribbons,
On the turbans,
Nothing to be seen
Without spangles!"

"Nothing to be seen without spangles!" just exactly expresses the condition today of all costume fabrics of a dressy nature, but the world has not gone mad for glitter and show. It is just repeating itself, only at much less cost than when it had its supreme spangle craze a century ago. It is related of one prodigal monarch that he had the priceless point lace of his robes of state dew-dropped with diamonds, which often "tripped off" and got lost under foot.



Josephine's Eton Jacket.

Today a bit of silvered tinsel quivering by a single tiny thread in the heart of a lace rose answers every purpose and is much more delicate and dainty.

"Costly thy habit as thy purse can buy, but not expressed in fancy."

was old Polonius' counsel to Laertes. The old Dame's advice has gathered no moss in the rolling centuries.

"... rich, not gaudy: For the apparel oft proclaims the man"—(and woman)—

is no less true now than then. It is true, too, that the oddities and eccentricities of modes were no more pronounced then than now. In Polonius' day the pavements were nothing to brag of, and the street cleaning forces were no more to be depended upon than now; but the women who wore trained

artistically shorten the waist in the back and lengthen it in front.

Eton jackets are the rage. Josephine wore one a century ago. It had sleeves that fell over the knuckles, and its fit was something to give a dressmaker of today mental strabismus, but it was worn by an empress and became the rage in her day, too. With it she wore a long-tailed skirt of "prune-colored velvet lined with yellow



Athletics in Victoria's Youth.

satin, and the yellow velvet jacket had buttons of cluster diamonds, which was to be held up when the empress walked abroad. Presumably the "dressing up" had reference to the skirt and not the jacket. Some irreverent writers who have no regard for the "white light that beats upon a throne" say that the time came when Josephine had to hold up the keeper of the imperial exchequer every time she annexed a new gown. It is scarcely right, perhaps, to blame her for her extravagance, for Napoleon incited her to it. "Madame la Marechale," he said one day to a lady of his court, "your cloak is superb; I have seen it a good many times," and after that Madame la Marechale had no alternative. The remark meant a new "cloak" or leave the court.

Slippers and Gloves.

During the empire they wore gloves that came to the shoulder. "For it doth happen that some arms are more likely in appearance and roundness than others," says an old writer, "and many ladies are moved to believe that the covered arm, although not so fair to the eye, is more suggestive, since 'concealment doth the more the more the imagination.' They were laid aside till their rightful habitat, the house, was again entered.

Two Fateful Words.

"Empire and Imperialism" are words that are often on the lips now, and with them is coupled the name of "Napoleon." Association of ideas is an interesting study. Some one thunders against "imperialism" and Napoleons that meet Waterloo. My lady la mode remembers that Napoleon had



The outfit suit photographed here is one of the most attractive styles designed this season. It is of Oxford mixture, a rather light gray, is heavily stitched, and the coat has the effect of a Norfolk jacket. A smart beanie and gray felt hat with white silk scarf complete a very neat costume.

a wife, whom he made Empress of the French. Josephine, Empress of France, was an elegant dresser. She never wore the same garment twice. Her stockings, at \$5 a pair, were worn but once for three hours only. Her jewels were the wonder of the world, the scintillating diamonds and emeralds of her gowns were magnificent. Her gowns were magnificent. To this day they wear her title—empress gowns.

Empire and imperialism. From association of ideas, with a stupendous dream of empire, and a natural tendency to healthy expansion, there grows what? An idealized set of empire fashions!

Fashion has leaped her edict, and empire gowns will be the rage this coming season. Not gowns exactly such as Josephine wore, however; for only a lunatic would attempt that. Lavish as Josephine was in expenditure, costly as were the fabrics she adored, they were parsimoniously used, for the skirts of her gowns were narrow and clinging and they outlined the form most scandalously, the petticoats being of lace and fine linen, one scant one being held sufficient. One dear old lady many years ago passed away at the age of ninety who told the writer that her "coming-out" dress was of four widths of soft "tobby" silk, trimmed with rare old lace laid on smoothly, and that under this clinging stuff she wore a single Swiss muslin petticoat, with an edge of narrow thread lace, all guileless of starch. This remarkable gown came to her ankles, and the waist struck her just under the arms, with scarcely enough above to hold it to her body.

A Real Picture Dress.

Josephine, Empress of the French, whose home was at the historic Tuilleries, once wore a coaching gown like the picture. Idealized, the same gown is worn today, and can be found in every shop on the bargain counter. There will be the fastenings up the side of the front, the rows of stitching in the back, the buttons, the clinging sides. The young lady who does it will wear with it a shirt waist, and the same kind of a ribbon belt, which will



Josephine's Coaching Dress.

oar with the ease of a college eight, and otherwise did everything that a woman should not do according to the narrow conception of the day, and declined the effeminate men who gave the lie to their name. It became the habit to give one's woman friend the epithet which seemed best to suit her nature. One was called the "leopard," another a "lynx," and so on through the animal list. As a class they were termed "Lionnes" and like their cavaliers addressed them familiarly as "ma Lionne," "ma Sauvage," and gave the foot-stamp to the "mon Tigre," because he was the natural defender of "ma Lionne."

The Early Bachelor Girl.

These women were not the "fast set," particularly, but were tired of the conventionalities of a hollow sham called "society," and struck for larger liberty. They were the forerunners of the "liberated" or bachelor girl of today—she who crickets and bowls, who plays tennis and rides a wheel, who races her own stable and manages her own ranch, who goes in for politics and philanthropy, and when the spirit moves, entertains like a queen and charms like a siren.

From this empire age of dress we get a glimpse of the expansiveness of the tendency toward superlatives also. One writer speaks of a piece of cashmere as "divine" in quality. One might almost imagine that it was a Washington school girl, apostrophizing a bolt of ribbon as "grand," or a senatorial pyrotechnic display as "lovely." A writer of the empire speaks of a noted general as a "lovely fighter," and of a cock fight he makes a woman say that her favorite "was most stable and manages her own stable and manages her own ranch, who goes in for politics and philanthropy, and when the spirit moves, entertains like a queen and charms like a siren."

It is not possible that a Connecticut avenue young lady could have plagiarized the century ago belle who she last Frida told in a street car of "the perfectly sweet way in which Dido bit at the dog catcher, till he in fright let the puppy bite her ear."

Old-Time Rainy Day Dress.

This, too, was a fashion a century ago, longer than that in the past—for it is in the "Lady's Magazine," printed during the French revolution, that a writer complains bitterly of the disposition of women to attend church in their riding habits.

In querulous spirit he says: "Riding habits are very irreverent in a place of divine worship, for although long custom has established that the ladies' heads shall be covered with bonnets or hats in church as well as elsewhere, yet I do not conceive that privilege extends to the wearing of riding hats, which are a part of the riding habit, and which do not differ in appearance from the round hats worn by men, but never worn by men in church. I am of the opinion, however, that the Spectator in one of his papers that we ought to keep fashions as much as possible out of the church; there are so many other places, indeed, such as opera, the theaters, balls, concerts, ridottos, routs and hurricanes, where we may be as fashionable and as properly fashionable as we please, that I would be for reserving a plain simplicity and a decency in garb for our places of religious worship."

We copy empire customs as well as fashions, it would seem; for a sparkling French



An Empress' Ball Dress.

that was to displace her befettered broad-brimmed hat.

A long dead poet once expressed his disgust at ever-changing fashions as follows:

"Now dressed in a cap, now naked in none; Now in a 'mob,' now close in a 'Joan'; Without hands, and now, and now buried in ruff.

Now plain as a Quaker, now all of a puff. Now a shape in neat stays, now a slattern in jumps; Now high in French heels, now low in your pumps; Now monstrous in hoop, now trapish in walking; With your petticoats clung to your heels like a maulkin; Like the cock on the tower, that shows you the weather; You are hardly the same for two days together."

After all, however, when one has reviewed the styles that have intervened since Josephine's extravagance and intrigues helped to topple a throne, it is quite evident that of all ages this is the greatest of all the world of fashion; never were the devotees of dress more becomingly gowned than now.

ISABEL WORRELL BALL.

LATE PARIS MODES

Virtues and Style of Khaki Cloth Extolled.

NEW TAILOR-MADE TAFFETA GOWNS

Chantilly Lace Again Worn, and Shows Its Age.

OTHER LEADING FANCIES

Special Correspondence of The Evening Star.

PARIS, April 21, 1900.

Outing gowns of all sorts are made of the inevitable khaki cloth. The strength of the fabric and its ability to conceal the effects of weather, wear and grime are qualities that cannot fail to recommend it for use in the making of outing gowns. Bicycle costumes of the khaki cloth are very simple. They have the plaits artfully disposed behind and the lower part of the skirt ostentatiously hemmed and stitched. The skirts are a good length, with no unseemly display of ankles. The jackets are, of course, short. According to the taste of the wearer, they vary from the Eton and bolero jackets to the little coats with straight, round basques.

Golf gowns are made with stitched bands across the bottom of the skirts, sometimes brought around and up the side. The jackets are made with basques and button up the front in double-breasted fashion. The tabbed fronts are sometimes seen finished off with handsome stitchings. The gay red coats so popular a short time ago have altogether disappeared; no really smart woman wears them.

In Riding Coats.

The jackets worn with riding habits have much more of the coat effect. A narrow band of stitching may be seen around the lower part of the skirt, which is only of moderate length, and outlining the sleeve wrist or on the lapels, but the most happy effects are accomplished with no ornamentation at all. A smooth derby hat should crown the head of the modish equestrienne. I noticed quite a pretentious bicycling costume of cloth on a rider in the Bois a few days ago. It was so simple in its decorations so far as the jacket was concerned.

The coat was made with a stitched girdle and with epaulettes and flat collar of cloth a shade darker than the gown. The sleeves were stitched at the shoulder and at the wrist, the open revers having a facing of light cloth bordered by fanciful rows of silk stitching.

Modifications of the bolero jacket are still seen on gowns sent out from fashionable shops. One of those worn at the Auteuil races by a modish dame had tabs of cloth in front, which were fastened to the pointed girdle of stitched cloth by small crystal buttons. The gown was of gray, and was tied in front in a loose knot.

New Hair Dressing.

There are some slight changes to be noted in methods of dressing the hair. The coiffure is softly waved and falls into a slight part at one side. The hair is brought low on the forehead, and there is quite a

Walking and Cycling Costumes.

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There is no greater novelty in dress hats this season than the fanned brim. Shaped ruffles are draped to frame the face, and the brows becoming all who wear them. This charming hat for a young girl is a combination of muslin, lace and taffeta ribbon, with big sprays of ox-eyed daisies arranged among the soft folds of the trimming.

suggestion of a bang. It is customary to train the hair to form a few soft and clinging tendrils on the neck. For the ornamentation of the hair are tortoise shell combs, worn rather high; wings, leaves and clusters of fruit similar to those seen upon the spring millinery.

Verily this is a season of fruit. The mill-

is taken out for an airing. The coats are of leather, with a silver monogram or coat of arms at one side. Silver-studded straps hold the coat to the dog's collar, which is hung with silver bells and is also monogrammed. The anklets of the pampered animals are of leather hung with silver bells, that cause him, like the farmer at old lady of Banbury Cross, to be accompanied by music wherever he goes. For dress-up occasions in doggie is robes in satin, velvet, silk and lace, with a collar of gold set with jewels and anklets to match. The bow that decorates the top of his foolish little head is very often held there by a jeweled clasp worth a small fortune. The animal has a special maid, whose duty it is to care for him and see that his wardrobe is always in irreproachable condition.

Revival of Chantilly.

It has been pointed out to me that we may expect a revival of popularity for Chantilly lace. Happy is the woman who has some heirlooms of this beautiful material, for it is considered the height of chic to wear lace a trifle yellowed, and this tint no manufacturer's art can give equal to that of time. Coats are trimmed with the lace and blouse fronts depend for their richness on a liberal use of the trimming.

Transparent fabrics will have the preference for summer wear. This will include muslins, voiles and similar materials. They are decorated with spots, broken and waved stripes, flights of birds, butterflies, flowers in garlands and vine-like effects.

Taffeta gowns are to be the height of the fashion for visiting and afternoon wear. They will be tailor made and given all the superficial advantages of tuckings and plaits, but as only skillful craftsmen and craftsmen can apply them, they will have the added advantage of the most irreproachable fit. Flowered taffetas of the Marie Antoinette style are among the novelties, and very charming they are made up in designs modeled upon the consequent fashions of the Louis XVI period. Many of these gowns have more than a suggestion of the panache of the sides, so that, in spite of promises to the contrary, there is no safety from the introduction of the paniered skirt.

CATHERINE TALBOT.

A good polish for furniture is made with half a pint each of vinegar, spirits of wine, linseed oil and turpentine. Mix together in a bottle and shake well. Apply it to the furniture with a piece of old flannel and polish with a soft, dry duster.

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"Preserves Health"
"Prolongs Life"

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Hygienic Gazette.*

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Marriage for Women

Marriage is a serious affair for a woman. It involves many new and serious duties for which none but a well woman is fitted. Too often a young woman, who is weak in the organs which make her a woman, enters into wifehood, without considering the consequences. Then her troubles multiply, and she becomes a burden to herself, and to her husband. Her children, if she have any, are sickly and puny. The relation that began so happily, ends disastrously. But there is a way to avoid all these troubles. Wine of Cardui, that wonderful medicine which builds up and strengthens the womanly organs, fits a woman for the married state. It is no experiment. It has been curing suffering women for generations. It is a remedy that always does the same thing—builds up the weakened female organs and makes menstruation painless and regular. A trial of

WINE OF CARDUI

will convince any woman of its wonderful power. Dr. W. W. Ward of Concord, Ark., wrote Sept. 3d, 1899: "I have used Wine of Cardui in my practice in female disorders and have had brilliant results with it." Try the Wine. You will soon notice the improvement. It is the best medicine made for every female disorder.

Big Spring, N. C., Oct. 1, 1899.

My health was not good when I was married two and a half years ago, and since then it has been much worse. My physician says I have displacement and ulceration of the womb. I suffer terribly at my monthly periods. Lately I have been using Wine of Cardui and Theodor's Black-Draught, and you wouldn't believe there could be such improvement in so short a time. I suffer so much less, am very much stronger and am gaining flesh.

Mrs. BLANCHE M. ALLISON.

In cases requiring special directions, address, giving symptoms, "The Ladies' Advisory Department," The Chattanooga Medicine Company, Chattanooga, Tenn.